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charitable regret at Cézanne's pathetic lack of technical education, when one looks at the bloated monsters he longed to make decorative? Invoking the immortal names of Tintoretto, Rubens and Delacroix as the *patrons* of his unhappy hero, your eminent critic ties a string to his superlatives by saying "there is some [*sic*] excuse for the complaint of his want of drawing, for he was always plastic before he was linear." That is incontestable!

Years hence, when, after the war, the speculations of the market turn to new sensational innovations, will not posterity label Cézanne only an ill-educated offspring of the master Manet? Why not reproduce as an antidote, the astounding work of the Cro-Magnon draughtsmen of wild beasts, made in the caves of Altamira 20,000 years before the Christian era?

This letter was elicited by an article in *The Burlington* in which Mr. Roger Fry, former curator of painting at the Metropolitan Museum, New York, under the directorate of Sir Caspar Purdon Clark, takes with utmost seriousness the book written by Vollard the art dealer about Cézanne. When in charge of the old canvases at the museum Mr. Fry rashly undertook to act as if he were a trained and competent restorer of pictures, much to the alarm of those who knew. Since his return to England he has been writing about modern pictures in a vein of rashness that suggests a similar incapacity to understand. It is this mistake on Mr. Fry's part in following a small and noisy band of Parisians in their effort to establish poor Cézanne as a master which has driven Mr. Ralph Curtis to the impatient outbreak above.

Note well that Vollard, who wrote this book about Cézanne—a sumptuous volume selling here for about \$25.00—is an *art dealer*, which means that he is probably interested financially in the rise and fall of the prices of Cézanne's work. And most likely he was allured to invest heavily in his works, and more likely is now trying to raise the price by boosting them, in an expensive volume, so as to unload them, if not on the public, at least upon the museums of the world, each one of which will want—these dealers believe—an example of the work of a man who like Cézanne was a subject of such bitter controversy.

SOME RECENT BOOKS

Historic Silver of the Colonies and Its Makers. By Francis Hill Bigelow. (New York: Macmillan, \$6.) Some 476 pages of text, nearly 400 illustrations, a list of silversmiths and a general index to boot, make a book that is not only worth reading for the history and genealogy it contains but a book of reference. Old silver becomes to some collectors what golf or trout-fishing is to other men and it is a passion that shakes the economical precepts of women as well as men. Among collectors of silver teapots, mugs and candlecups there is a sympathy such as Walter Scott might have had but did not have in mind when he quoth:

It is the secret sympathy
The silver link, the silken tie
Which heart to heart and mind to mind
In body and in soul can bind.

Such amiable maniacs will find Mr. Francis Bigelow a pleasant guide among the old silver and

silversmiths of the good old colony days, more particularly among those of the New England provinces and states, for New York and the South get scanty notice by comparison. The author begins with standing cups for church use, beakers, tumblers, candlecups, and tankards, following with flagons, mugs, two-handled cups, chalices and baptismal basins, coming down later to such everyday things as spoons and ladles, candlesticks, teapots and kettles, sugar and punch bowls and even church and synagogue silver pieces. Oddly enough he has missed the potato ring, which could scarcely have failed to reach America from Ireland during the eighteenth century. A valuable book.

* * *

The Dwelling Houses of Charleston, South Carolina. By Alice R. Huger Smith and D. E. Huger Smith. (Philadelphia: Lippincott, 1917.) Miss Alice Huger Smith of Charleston is a water-color painter of note as well as an illustrator and for this handsome tome she has supplied a majority of the drawings taken directly from the old buildings described in the text. The frontispiece showing an old iron gateway is an etching by her hand. Considering the closeness of the social bond in Charleston one may look on this volume of nearly four hundred pages as a record not of one but of a half hundred families connected by ancient friendship if not always by ties of blood. Issued in a limited edition the book appeals necessarily to Southerners more than any one else; but those who study or merely enjoy colonial architecture will find much to attract them in the six score illustrations; indeed, both text and the pictures supplied by Mr. Albert Simons appear to have such readers in mind. Of course the Charlestonian alone will relish the remarks about streets and squares and forts long ago departed to limbo. One might recommend the volume unqualifiedly to Southern readers because of the historical and genealogical data mingled with the descriptive text but others not of "that same" need not fear a dull page. The discursions into family love and history do not form the worst kind of reading where there's brevity and a touch of kindly wit.

* * *

Creators of Decorative Styles. By Walter A. Dyer. (New York: Doubleday, Page & Company, 1917. \$3.) There is no small skill required in order to make a volume of styles of furniture and interior decoration palatable to the reader, yet Mr. Dyer has achieved that same. He has done it chiefly by laying stress on the personality of various men who were exponents of varying fashions of their day in house decorations, confining himself with few exceptions to British decorators, designers and architects whose influence was naturally strongest in America. Picking out eleven men from Inigo Jones to Sheraton, he touches not only on the differences they introduced in the applied arts but on their characters and lives, so far as they are known. The book is composed of twelve essays, most of which appeared originally in *Arts and Decoration* and only recently in *THE ART WORLD*; Sir Christopher Wren, Grinling Gibbons, Chippendale and Sir William Chambers furnish the solid center of the book. Robert Adam, Wedgwood, Heppelwhite

and Sheraton form the epilogue, or, should one say, the last act of the drama dealing with British styles? Chapters on Daniel Marot the French designer of furniture and Jean Tijou, inventor of artistic ironwork, who helped decorate St. Paul's, London, and Hampton Court, are thrown into the line of English masters. In this way Mr. Dyer produces a very attractive text which is not a little aided by the illustrations. Of Wren he says that England owes more to him than to any other single man for her heritage in art. More than any other he "raised and crystallized public taste and fostered a desire among a people not essentially artistic for better, more beautiful surroundings based upon a sound understanding of the principles of decorative art. He founded a school and lived to see it flourish. And he recalls the enthusiasm of John Evelyn regarding the wood-carver Grinling Gibbons: "the greatest master, both for invention and rareness of work, that the world ever had in any age."

* * *

Interior Decoration for the Small Rooms. By Amy L. Rolfe. (New York: Macmillan, 1917, \$1.25.) This is one of a series of small volumes fully illustrated which are meant as guides to those who are building or furnishing a house. Thus T. M. Clark contributes "The Care of a House" and Charles L. White writes of "Successful Houses and How to Build Them," while Miss Frances C. Moore describes "Furniture of the Olden Time." Here we have Miss Rolfe writing from Bozeman, Montana, to tell us persons of very moderate means how to get the best out of materials not too dear for our purpose and how to arrange the various rooms of the house so as to obtain the most comfortable and beautiful results. Each home, she concludes, should express the owner's attitude toward the world "by his sincerity in the use of details" in his scheme of interior decoration, the scheme that shows his true personality.

THE MEHLIN BUILDING

(See page 140)

Coming down Fifth Avenue in Manhattan, as one passes the synagogue designed by Leopold Eidlitz at Forty-third Street, glance toward the Grand Central Station and observe a comparatively small building in white marble which stands on the southerly side of the street. It is the Mehlin Building shown in the illustration.

The architect is Mr. Andrew J. Thomas. He has placed it against the large loft and office building No. 6 East 43rd Street in such a way as to obtain for it a background which throws the white marble block into relief, and though it has seven stories only, calls the attention of the passer-by in a remarkable degree. The design, like that of the Times Building by Mr. Cyrus Eidlitz on Times Square, has for its nucleus a tower such as the Italians used to erect for a belfry, and retains the campanilè effect, especially in the top story, where on each of the two free sides there is a colonnade of two square and four round columns above a frieze embellished with shields in compartments. The

top story and the double story on the ground floor recall the Italian Gothic, modified according to ideas of the Renaissance, and this is carried further by the cartouche and garland reliefs of the third and fourth stories. In the reproduction, owing to the defective perspective of the photograph, the upper stories have a tendency to greater prominence than appears in the building itself.

Perhaps the architect might improve the looks of the building by a rougher surface treatment of the marble blocks that form the ground and second stories—that is a question our readers may put to themselves when they see the building, and we shall be glad to know what they think. At any rate they are likely to agree that the Mehlin Building belongs to the kind of structure which New York very much lacks, one in which there is evidence that owner and architect have tried to add something of value to the streetscape. The pointed arches large and small for entrances and window openings and the balconies of the third story with their enrichment of carvings balance the very ornate top story in a rather neat manner. The stories three, four, five and six belong to that part of a campanilè which has few openings and therefore rests the eye like a shaft, or the stalk of a flower; but modern requirements compel windows and plenty of them; so the architect has not carried out the Gothic arch in them but given them straight lintels as necessary and inevitable holes in the wall. Such are some of the problems that confront those who try to put a measure of beauty into New York façades.

PORTRAITS OF CHILDREN

The Little Gallery at No. 15 West Fortieth Street has a loan collection of oils by recent and living painters consisting of portraits of children. The Little Gallery is by way of showing silver, pottery, textiles by American artisans of note, but from time to time gives special exhibits of pictures. This collection will remain till the seventeenth of the month. Many of the portraits are not only charming in subject but fine in workmanship.

A CORRECTION

Reading, Mass.

To the Editor of THE ART WORLD,
2 West 45th Street, New York.
Dear Sir:—

The interesting article by Mr. Brooks, on "The Old Time House," in your October issue, contains a curious error. The author, referring to the Andrew (not Andrews) mansion in Salem, says: "It was built in 1818 . . . by war Governor John A. Andrew (s)."

Massachusetts' war governor, John A. Andrew, was himself born in 1818 (at Windham, Maine) and therefore could not have built this house. It was however built in that year by John Andrew, his uncle and the only connection of the Governor with it is by way of visits, during his youth, to this relative. The house, an excellent type of the domestic architecture of the period, of course needs no extraneous legend to draw attention to it.

Very respectfully yours,

Horace G. Wadlin